

CHAPTER 9

Secondary Triads

Secondary triads reinforce modality. They do not occur as frequently as primary triads, which reinforce tonality. Secondary triads are used in harmonic progressions to create *variety*.

CHORD PROGRESSION

Principles of *chord progression* may be discussed with the addition of secondary triads to primary triads. The tonic chord is considered separately when describing chord progression because all chord progressions move toward the tonic. The remaining chords are assigned to *Groups (Classifications)* which relate generally to the function of the chords.

GROUP 1

Group 1 (First Classification) chords are the major dominant and diminished leading tone chords and have a *dominant function*. The first inversion augmented mediant triad found in harmonic and ascending melodic minor is in this group because of its similarity to the dominant chord.

GROUP 2

Group 2 (second Classification) chords are the subdominant and supertonic chords and have a *subdominant function*.

GROUP 3

The Group 3 (Third Classification) chord is the submediant and may have a *tonic function*.

GROUP 4

The Group 4 (Fourth Classification) chord is the mediant and may have a *tonic* or *dominant function*.

	GROUP 4	GROUP 3	GROUP 2	GROUP 1
Major				
Keys	iii	vi	IV ii	V-V7 vii° 6
Minor				
Keys	III	VI	iv ii°	V#-V7 vii° 6 III + 6 #

FIGURE 9.1: Chord Chart

Dominant relationship is the association of two chords whose roots are a perfect fifth apart. Dominant relationship prevails when the chord Groups are assembled from Group 4 through Group 1 and then the tonic.



FIGURE 9.2: Dominant Relationship

An *established tonic chord* occurs whenever a dominant function chord progresses to the tonic chord. Any chord may follow an established tonic chord. Any chord may follow itself. Chords generally change from weak to strong rhythmic position unless they are of long duration.

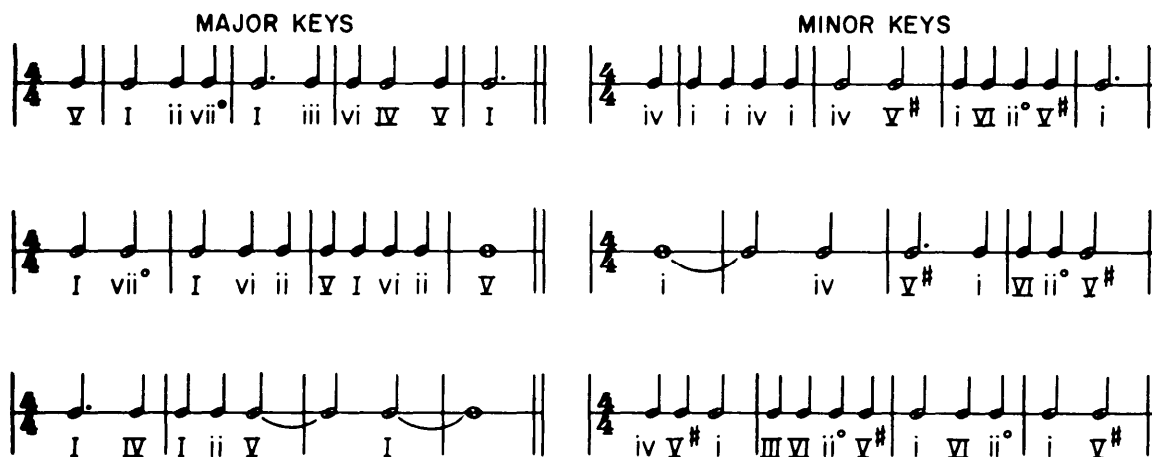


FIGURE 9.3: Chord Progression

Normal chord progression occurs after an established tonic chord, when chords progress from left to right through each successive group.

Major key: (V) I iii vi ii V (vii°) IV vii° (I)	Minor key: (V#) i VI ii° V# (vii°) iv vii° (i)
Major key: (V) I ii (V) (vii°) IV (vii°) (I)	Minor key: (V#) i V# (vii°) vii° (i)

FIGURE 9.4: Normal Chord Progression

Elision in a chord progression occurs when one chord group is skipped in left to right movement. Elision must be followed by normal chord progression. iii(III) to IV(iv) and vi(VI) to V(V#) are common examples of elision.

Major key: I <u>iii IV</u> V I	Minor key: i <u>VI V#</u> i
Major Key: I <u>iii ii</u> V I	Minor key: i <u>VI vii°</u> i

FIGURE 9.5: Elision

A *neutral tonic* chord occurs when a tonic chord appears between any two chords in a progression or between two positions of the same chord. Neutral tonic chords usually occur with normal progression.

Major key: I vi <u>I</u> ii V I	Minor Key: i VI iv <u>i</u> V# i
Major key: I iii <u>I</u> vi ii vii° I	Minor key: i VI <u>i</u> iv vii° i

FIGURE 9.6: Neutral Tonic Chord

Retrogression occurs when chords move from right to left on the chord chart. Retrogression is usually followed by normal movement.

Major key: I <u>ii vi</u> IV V I	Minor key: i iv <u>V# VI</u> ii° vii° i
Major key: I <u>vii° iii</u> vi IV V I	Minor key: i VI vii° i <u>V# ii°</u> V# i
Major key: I vi <u>ii iii</u> IV V I	

FIGURE 9.7: Retrogression

The III^{+6}_3 chord in minor often has a dominant function because it is similar to the dominant chord. The chord may be described as a dominant chord with an unresolved non-harmonic tone.

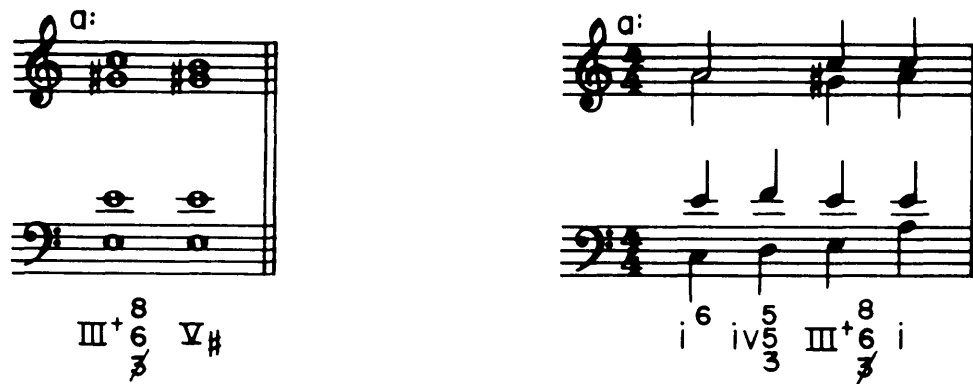


FIGURE 9.8: III^{+6}_3 in Minor

FIGURED BASS

The principles of figured bass remain the same with the addition of secondary triads.

LEADING TONE TRIAD

Basic Music (TC 12-41/NAVEDTRA 10244) describes the spelling and quality of the leading tone triad. This chord is often called a dominant seventh with root omitted. The third is normally doubled to avoid doubling a note of the tritone. The root and fifth of the chord ascend to the root and fifth of the tonic chord often producing unequal fifths. It is used exclusively in first inversion.

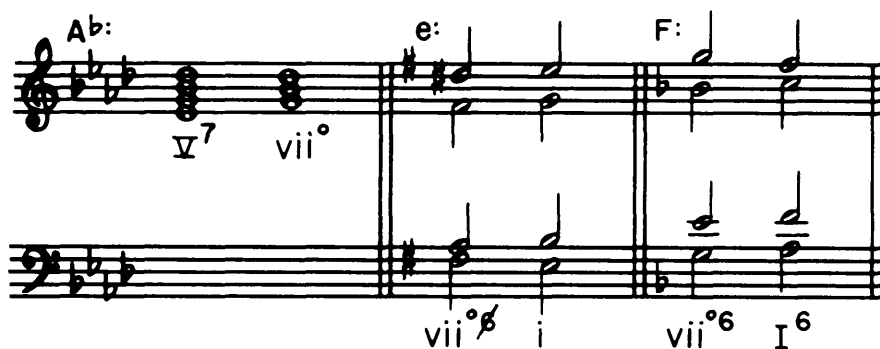


FIGURE 9.9: Leading Tone Triad

The fifth of the chord is doubled when it appears in the Soprano voice.

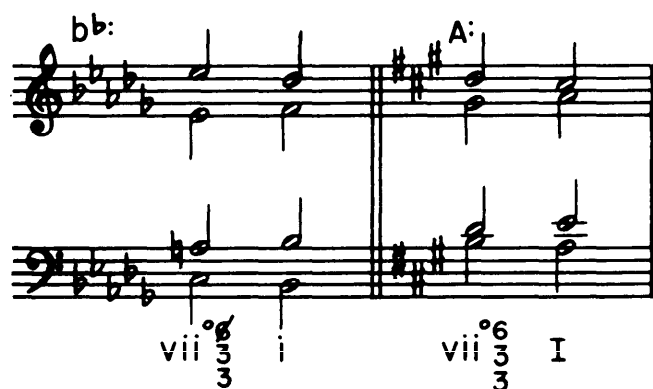


FIGURE 9.10: Doubled Fifth on Leading Tone Triad

An *Intermediate Cadence* occurs with a $\text{vii}^\circ 6$ to $\text{I}(\text{i})$ progression at a cadence point. It may appear at any cadence but final.



FIGURE 9.11: Intermediate Cadence

COMMON FUNCTION SUCCESSION

The $\text{vii}^\circ 6$ chord may *follow* a dominant triad within a progression. A $\text{vii}^\circ 6$ can be followed only by the dominant seventh ($\text{V} 7$).

SUPERTONIC TRIAD

Basic Music (TC 12-41/NAVEDTRA 10244) describes the spelling and quality of the supertonic triad. It occurs primarily in first inversion with doubled third (tonal note). The chord may appear in root position with doubled root (modal note) or doubled third (tonal note).

Figure 9.12 displays musical notation for the Supertonic Triad in five different keys: D \flat major, B major, C major, F major, and F \sharp major. The notation shows the triad in first inversion (ii $^{\circ}$ 6/3) and its resolution to the dominant (V). The bass line shows the root position of the triad (ii $^{\circ}$ 8/3) and the resolution to the dominant (V 7 #).

FIGURE 9.12: Supertonic Triad

In major keys, the supertonic chord may be used in second inversion as a passing six-four.

Figure 9.13 displays musical notation for the Second Inversion Supertonic Triad in B \flat major. The notation shows the triad in second inversion (ii $^{\circ}$ 6/4) and its resolution to the dominant (V 6). The bass line shows the root position of the triad (ii $^{\circ}$ 8/3) and the resolution to the dominant (V 7 #).

FIGURE 9.13: Second Inversion Supertonic Triad

The supertonic chord may be used to harmonize the raised sixth scale degree in ascending melodic minor. The leading tone may be harmonized with the $V^\#$ or $vii^\circ 6$; it may also be a non-harmonic tone.

FIGURE 9.14: Harmonizing the Raised Sixth in Minor with Supertonic Chord

SUBMEDIANT TRIAD

Basic Music (TC 12-41/NAVEDTRA 10244) describes the spelling and quality of the submediant triad. It appears primarily in root position. In major keys the root (modal note) or third (tonal note) may be doubled. In minor keys the root is usually doubled because of the major quality of the triad.

FIGURE 9.15: Submediant Triad

In minor, the third must be doubled when there is elision (VI to V#) or retrogression (V# to VI). Augmented melodic intervals, parallels, or large leaps occur if any other note is doubled.

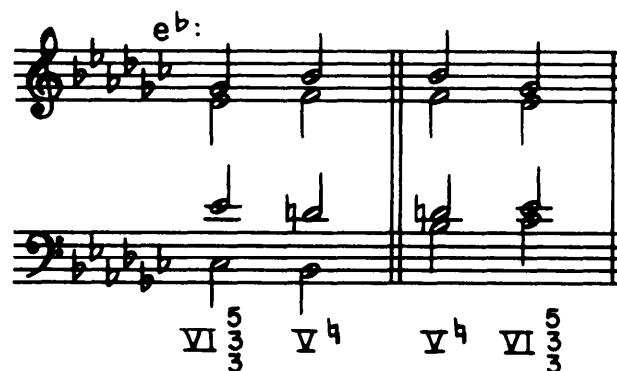


FIGURE 9.16: Submediant with Doubled Third in Minor

The *Deceptive Cadence* is a V to vi or V# to VI progression at a cadence point. It may occur at any cadence but final. The submediant triad replaces the tonic. The third of the submediant (tonic scale degree) is doubled. This cadence is followed by a chord that would normally follow the submediant.



FIGURE 9.17: Deceptive Cadence

First inversion of the submediant triad occurs primarily as a tonic chord with resolved or unresolved appoggiatura.

FIGURE 9.18: First Inversion Submediant as Appoggiatura

The chord may progress to a Group 2 chord from first inversion. It may also be used to create stepwise motion in the Bass Voice to a Group 1 chord (elision). The third is doubled in first inversion.

FIGURE 9.19: First Inversion Submediant

MEDIANT TRIAD

Basic Music (TC 12-41/NAVEDTRA 10244) describes the spelling and quality of the mediant triad. In major keys, it may appear in root position with doubled root (modal note) or occasional doubled third (tonal note). In first inversion the third is normally doubled.



FIGURE 9.20: Mediant Triad

In minor keys, the major quality mediant triad may appear in root position or first inversion with doubled root. The fifth of the chord (subtonic scale degree) must descend to the submediant scale degree.

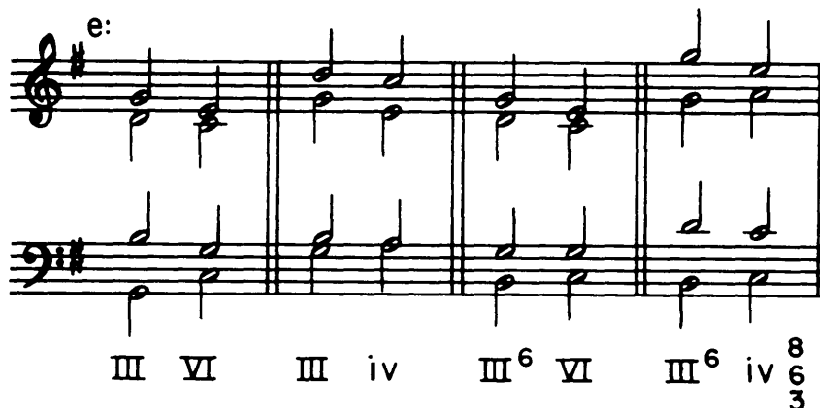


FIGURE 9.21: Mediant Chord in Minor

The Augmented quality mediant triad may appear in root position with doubled root, or in first inversion with doubled third.

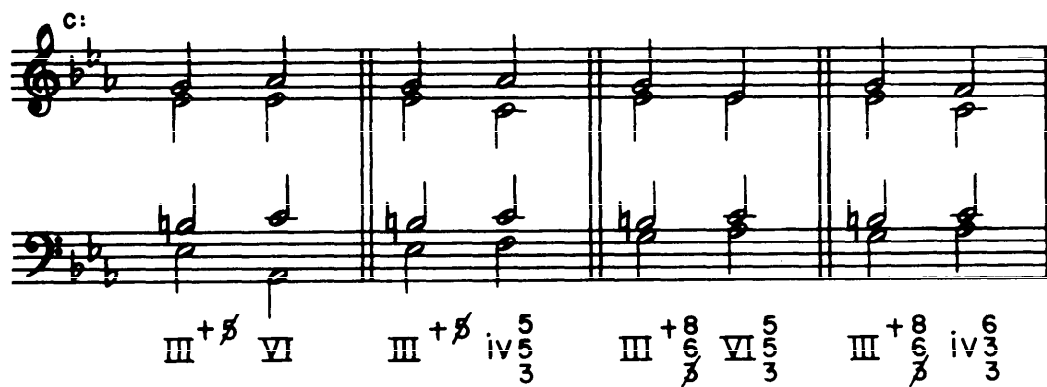


FIGURE 9.22: Augmented Mediant Triad

SUBTONIC TRIAD

Basic Music (TC 12-41/NAVEDTRA 10244) describes the spelling and quality of the subtonic triad. This chord is not considered in the chord chart because it only occurs in minor and has an unusual character. It occurs in root position or first inversion with doubled root progressing to the major quality mediant chord. The subtonic chord may be preceded by either i or iv.



FIGURE 9.23: Subtonic Triad

SUBTONIC SCALE DEGREE

The subtonic scale degree may be harmonized with the subtonic or the minor quality dominant chords. The following chord will be the subdominant or submediant. The effect of such movement is that of passing chords without progression.

The musical notation shows two measures of chords in F major. The first measure contains the chords i, VII, and iv. The second measure contains the chords i, v⁶, and VI. The chords are written in a simplified manner, with the notes for each chord indicated by stems and flags. The key signature is one flat (Bb), and the time signature is 4/4.

i VII iv $\frac{6}{3}$ i v⁶ VI

FIGURE 9.24: Subtonic Scale Degree